

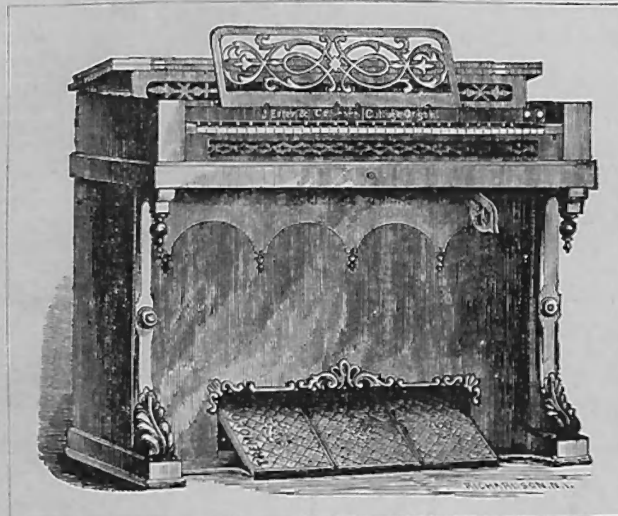
1869

**J. ESTEY & COMPANY,**

MANUFACTURERS OF

**Cottage Organs, Harmonic Organs,**

**BOUDOIR ORGANS,  
AND MELODEONS,**



**Brattleboro, Vt.**

**G. O. PARMENTER, Agent,  
BERWICK,**

*Marion County, Ohio.*

NEW YORK:

L. H. BIGLOW & CO., PRINTERS AND STATIONERS, No. 13 WILLIAM STREET.

1869.

1869

## A CARD.

TWENTY-THREE YEARS OF EXPERIENCE.

*The undersigned respectfully invite attention to the peculiar merits of their instruments, as partially set forth in this circular. They have been before the public for more than twenty-three years, and from a small beginning have steadily increased and improved their manufacturing facilities, notwithstanding the entire destruction of the establishment by fire in 1857, and again in 1864, until they have now one of the most complete and extensive manufactories in the world.*

*This vast amount of patronage has been secured more by the actual merits of the instrument than by extensive advertising and the pretentious parade of their wares before the public. They have employed and retained, from the first, some of the finest mechanics and inventors of the age, and have adopted and patented more valuable improvements than any other establishment in the land. As the result, their instruments stand unrivaled by anything found in this country or in Europe, as is admitted by all impartial judges. The most eminent Pipe-Organ builders and performers—the last to discover excellence in reed tones—pronounce them vastly superior to all others.*

*Thanking their friends for their continued favors, they invite the severe scrutiny and candid criticism of all.*

*Respectfully,*

JACOB ESTEY,  
L. K. FULLER,  
J. J. ESTEY.

J. ESTEY & CO.

J. ESTEY & COMPANY'S  
ILLUSTRATED CATALOGUE

OF

ottage Organs,

Harmonic Organs, Parlor Organs,

AND

MELODEONS.

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MANUFACTORIES:

South Main, Bridge and Flat Streets,

Brattleboro, Vt.

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NEW YORK:

L. H. BIGLOW & CO., PRINTERS AND STATIONERS, No. 13 WILLIAM STREET.

1869.

## Descriptive Price List.

### FOUR OCTAVE COTTAGE ORGAN, Black Walnut, Oil Finish.

|         |                         |           |       |
|---------|-------------------------|-----------|-------|
| No. 15. | Double Reed, two stops, | - - - - - | \$140 |
|---------|-------------------------|-----------|-------|

### FIVE OCTAVE COTTAGE ORGAN, Black Walnut, Paneled Cases.

|         |   |           |     |
|---------|---|-----------|-----|
| No. 16. | Single Reed,  | - - - - - | 145 |
| No. 16. | " " with Vox Humana, 1 Stop,                              | - - - - - | 155 |
| No. 16. | " " Vox Jubilante and Vox Humana, (*Wind Motor,) 2 Stops, | - - - - - | 180 |
| No. 19. | Double Reed, Stops,                                       | - - - - - | 175 |
| No. 19. | " " Vox Humana, (Wind Motor,) 5 Stops,                    | - - - - - | 185 |
| No. 19. | " " Vox Jubilante, 3 Stops,                               | - - - - - | 200 |
| No. 19. | " " Vox Jubilante and Vox Humana, 4 Stops,                | - - - - - | 210 |

This is the "Gem of the Parlor," being low in price, and of sufficient power for the parlor, and of great variety and sweetness of tone.

It will be observed that Nos. 19 and 21 have each 4 stops. In the No. 19 we stop and divide each sets of reeds, but in No. 21 we have an open Diapason and a stopped and divided principal, thus giving the best combinations that can be had.

\* In order to supply a first class Organ with the Vox Humana, at a low price, we have introduced the Wind Motor in No. 16 and 19 to operate the Fan, at an extra cost of \$10.00. On all other styles we use a third pedal and separate motor to operate the Vox Humana.

|         |   |           |     |
|---------|---|-----------|-----|
| No. 22. | Double Reed, Sub-Bass, 3 Stops,                       | - - - - - | 200 |
| No. 22. | " " Vox Humana or Vox Jubilante, 4 Stops,             | - - - - - | 225 |
| No. 21. | " " Harmonic Attachment and Manual Sub-Bass, 4 Stops, | - - - - - | 225 |
| No. 21. | " " " " " " with Vox Hu-                              | - - - - - |     |
|         | mana or Vox Jubilante, 5 Stops,                       | - - - - - | 250 |
| No. 21. | " " with both Vox Humana and Vox Jubilante, 6 Stops,  | - - - - - | 275 |


The latter is the sample instrument. It has all the improvements. Its variety is almost endless. It has the power of about six sets of reeds and combines every quality produced in the styles described, and we challenge the world to produce any reed organ of its size and price that will bear a favorable comparison with it.

### FIVE OCTAVE ROSEWOOD COTTAGE ORGAN, Finely Polished.

|         |   |           |     |
|---------|---|-----------|-----|
| No. 25. | Double Reed, two Stops,                               | - - - - - | 200 |
| No. 25. | " " Vox Humana or Vox Jubilante, 3 Stops,             | - - - - - | 225 |
| No. 27. | " " Harmonic Attachment and Manual Sub-Bass, 4 Stops, | - - - - - | 250 |
| No. 27. | " " " " " " with Vox Hu-                              | - - - - - |     |
|         | mana or Vox Jubilante, 5 Stops,                       | - - - - - | 275 |
| No. 27. | " " with both Vox Humana and Vox Jubilante, 6 Stops,  | - - - - - | 300 |

### SIX OCTAVE COTTAGE ORGAN, Black Walnut, Paneled Cases.

|         |   |           |     |
|---------|---|-----------|-----|
| No. 28. | Single Reed,  | - - - - - | 165 |
| No. 29. | Double Reed, two Stops,                               | - - - - - | 215 |
| No. 32. | " " Sub-Bass, three Stops,                            | - - - - - | 240 |
| No. 32. | " " " Vox Humana or Vox Jubilante, 4 Stops,           | - - - - - | 265 |
| No. 31. | " " Harmonic Attachment and Manual Sub-Bass, 4 Stops, | - - - - - | 265 |
| No. 31. | " " " " " " Vox Humana                                | - - - - - |     |
|         | or Vox Jubilante, 5 Stops,                            | - - - - - | 290 |
| No. 31. | " " with both Vox Humana and Vox Jubilante, 6 Stops,  | - - - - - | 315 |

 Any Six Octave Organ in Rosewood, \$25 extra.

## PRICE LIST.—(Continued.)

**BOUDOIR ORGAN, Five Octave, Black Walnut, Fancy Paneled, Oil Finish.**

|         |  |                              |   |   |   |   |   |   |   |     |
|---------|--|------------------------------|---|---|---|---|---|---|---|-----|
| No. 33. | Double Reed, Harmonic Attachment and Manual Sub-Bass, 4 Stops,                     | -                            | - | - | - | - | - | - | - | 275 |
| No. 33. | Same, with Vox Humana and Vox Jubilante, 6 Stops,                                  | -                            | - | - | - | - | - | - | - | 325 |
| No. 33. | “  | Finely Polished, \$25 extra. |   |   |   |   |   |   |   |     |
| No. 33. | Harmonic Organ, Five Octave, Black Walnut:   |                              |   |   |   |   |   |   |   |     |
| No. 35. | Double Reed, Harmonic Attachment, Sub-Bass, Vox Humana and Vox Jubilante, 6 Stops, | -                            | - | - | - | - | - | - | - | 400 |

Designed for churches, public halls, &c. The most powerful single bank Organ made, and is so simply arranged that the most ordinary performer can manage it.

|         |   |   |   |   |   |   |   |   |   |     |
|---------|---|---|---|---|---|---|---|---|---|-----|
| No. 38. | Double Bank, all Improvements, Man. Sub-Bass, 6 sets Reeds, 12 Stops, | - | - | - | - | - | - | - | - | 600 |
| No. 39. | “   | “ | “ | “ | “ | “ | “ | “ | “ | 650 |

Nos. 38 and 39 are also intended for churches, &c., and have the capacity and variety of a pipe organ, costing from \$1,500 to \$2,000. We recommend these strongly to any church, lecture or lodge room able to purchase one.

**ORGANS WITH PIPE ORGAN TOP.**

|         |  |             |   |   |   |   |   |   |   |     |
|---------|--|-------------|---|---|---|---|---|---|---|-----|
| No. 40. | Double Reed, Harmon. Attach. and Manual Sub-Bass, 4 Stops, | -           | - | - | - | - | - | - | - | 350 |
| No. 40. | Same, with Vox Humana and Vox Jubilante, 6 Stops,          | -           | - | - | - | - | - | - | - | 400 |
| No. 46. | Two Banks Keys, Manual Sub-Bass, 6 sets Reeds, 12 Stops,   | -           | - | - | - | - | - | - | - | 700 |
| No. 46. | “  | Pedal Bass, | “ | “ | - | - | - | - | - | 750 |

**PORTABLE MELODEONS.**

|        |                                     |           |   |   |   |   |   |   |   |     |
|--------|-------------------------------------|-----------|---|---|---|---|---|---|---|-----|
| No. 1. | Five Octaves, Black Walnut,         | -         | - | - | - | - | - | - | - | 100 |
| No. 2. | “                                   | Rosewood, | - | - | - | - | - | - | - | 110 |
| No. 5. | Six Octaves, Rosewood, Single Reed, | -         | - | - | - | - | - | - | - | 135 |

**PIANO STYLE MELODEONS, Rosewood.**

|         |               |                       |   |   |   |   |   |   |   |     |
|---------|---------------|-----------------------|---|---|---|---|---|---|---|-----|
| No. 6.  | Five Octaves, | -                     | - | - | - | - | - | - | - | 150 |
| No. 10. | Six Octaves,  | -                     | - | - | - | - | - | - | - | 180 |
| No. 12. | “             | Double Reed, 4 Stops, | - | - | - | - | - | - | - | 235 |

Carved Legs, \$10 extra. No charge for boxing or shipping.

EVERY INSTRUMENT WARRANTED TO GIVE SATISFACTION.

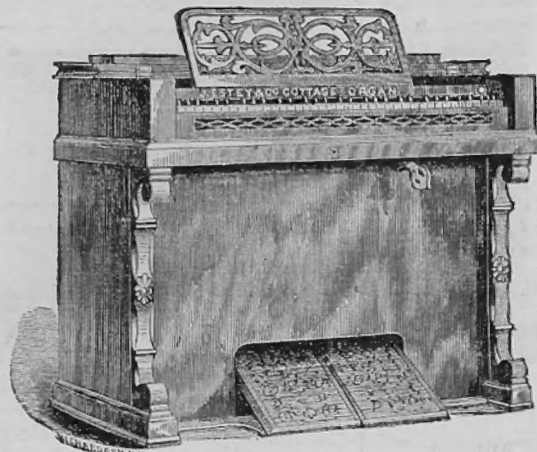
**STOPS.**

Persons unacquainted with the mechanism of reed instruments, are frequently misled by the display of numerous stops; we beg therefore to inform them that Stops are often introduced for a show, where they are not needed, encumbering the performer, without adding at all to the power and excellence of the tone. The stops in our instruments are put in for use, to aid in increasing the variety of musical effects, and could not be dispensed with.

# Illustrated Catalogue.

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## FOUR OCTAVE COTTAGE ORGAN.



No. 15, - - - Length, 3 ft. Depth, 1 ft. 10 in.; Height, 2 ft. 10 in.

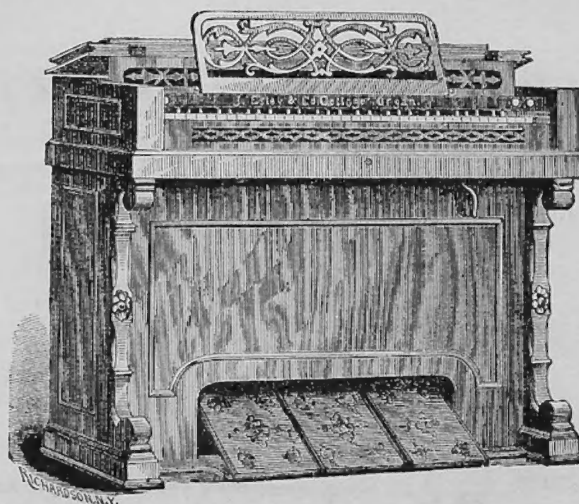
## FIVE OCTAVE COTTAGE ORGAN.



Nos. 16, 19, 21, 22, - Length, 3 ft. 6 in. Depth, 1 ft. 10 in.; Height, 2 ft. 10 in.

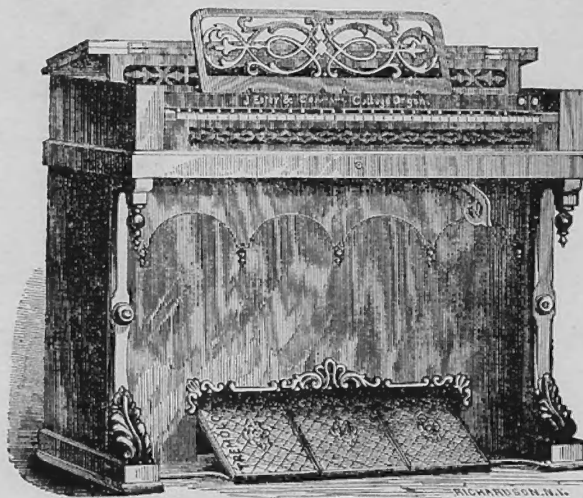


## SIX OCTAVE COTTAGE ORGAN.



Nos. 28, 29, 31, 32. - Length, 4 ft.; Depth, 1 ft. 10 in.; Height, 2 ft. 10 in.

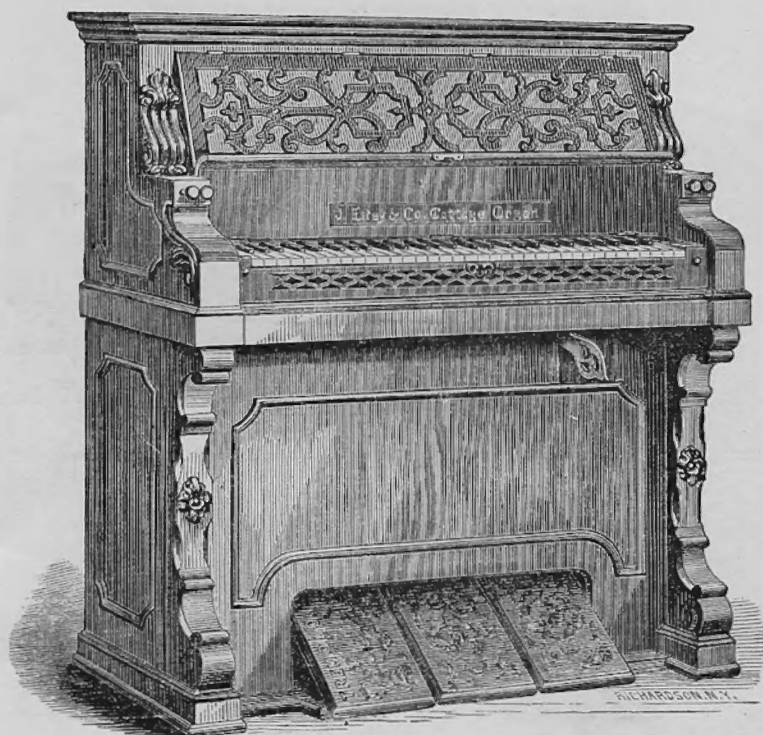
## ROSEWOOD COTTAGE ORGAN.



Nos. 25, 27. - Length, 3 ft. 6 in.; Depth, 1 ft. 10 in.; Height, 2 ft. 10 in.

**THE BOUDOIR ORGAN,**

With all our Patent Improvements.



No. 33.      -      -      -      Length, 3 ft. 7 in.; Depth, 1 ft. 10 in.; Height, 4 ft.

**The Most Complete and Elegant Instrument in Use.**

BEAUTIFULLY FINISHED IN BLACK WALNUT.

DESIGNED FOR THE PARLOR OR DRAWING ROOM.

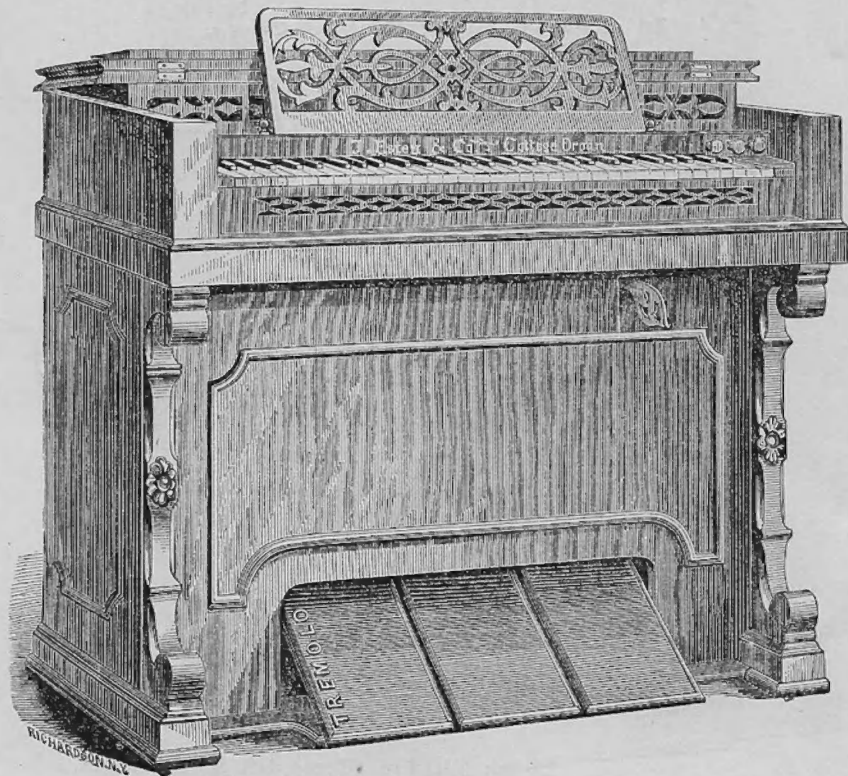


## HARMONIC ORGAN,

FOR

Parlors, Lecture Rooms, Sunday Schools & Churches,

BEAUTIFULLY FINISHED IN BLACK WALNUT.



No. 35. - Length, 4 ft. 3 in.; Depth, 2 ft. 2 in.; Height, 3 ft. 3 in.

Has a Powerful Sub Bass, with Independent Reeds,

AND IS THE

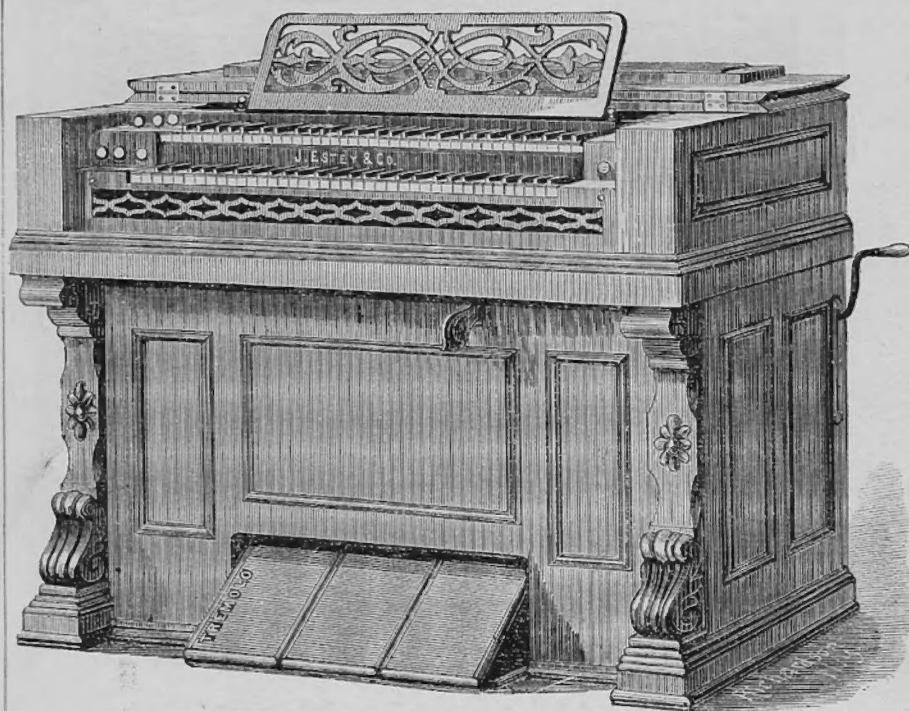
MOST POWERFUL SINGLE BANK ORGAN MADE.

THE  
**DOUBLE BANK HARMONIC ORGAN,**

FOR

CHURCHES, LECTURE AND SOCIETY ROOMS, &c.

In massive Black Walnut Cases.



No. 38. - - Length, 4 ft. 3 in.; Depth, 2 ft. 7 in.; Height, 3 ft. 4 in.

SIX SETS OF REEDS, TWELVE STOPS. VIZ.:

BOURDON, DIAPASON, PRINCIPAL BASS, PRINCIPAL TREBLE, GAMBA, SUB-BASS, COUPLER,  
 VOX HUMANA, VOX JUBILANTE, FORTE, TRUMPET, VIOLA.

The MANUAL SUB-BASS, an octave of the same size as the pedal reeds, has more power than was ever obtained on the manuals by any reed instrument maker in the world.

THE  
**DOUBLE BANK HARMONIC ORGAN,**

WITH AN OCTAVE AND A HALF OF PEDALS.



No. 39. Length, 4ft. 3 in.; Depth, Ped's out, 4 ft.; in, 3 ft. 4 in.; Height, 3 ft. 4 in.

This Instrument has Twelve Stops, and differs from No. 38, only in having PEDALS instead of the MANUAL SUB-BASS.

It can be blown by the player or by another person; it is an instrument of great variety, as well as power, and is suitable for Lecture Rooms, Halls and Churches.

**THE BOUDOIR ORGAN,**  
**WITH PIPE ORGAN TOP.**



No. 40. Height, 7 ft., 3 in. . . . . Price, \$375,

(SIMILAR TO No. 33.)

We have no hesitation in saying that our BOUDOIR ORGAN, with the addition of the PIPE ORGAN TOP, has no equal for a parlor instrument

THE  
**DOUBLE BANK HARMONIC ORGAN,**  
With Pipe Organ Top.



No. 45. Height, 8 ft. 4 in. . . . . Price, \$700.00.

This Organ corresponds with our No. 38 in every particular, with the addition of PIPE ORGAN TOP, with richly gilt pipes and elegantly carved ornaments of solid walnut.

THE  
**DOUBLE BANK HARMONIC ORGAN,**  
With Pipe Organ Top.



No. 46. Height, 8 ft. 4 in. - - - - Price, \$750.

This Organ corresponds with our No. 39 in every particular, with the addition of the PIPE ORGAN TOP, and we feel warranted in saying that for elegant appearance, combined with the quality and power of its tone, it has NO EQUAL. The pipes are richly gilt, and the ornaments are elegantly carved out of solid walnut.



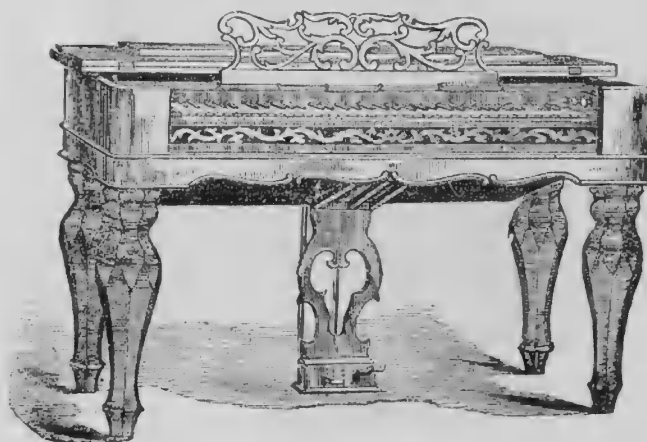
## THE PERFECT MELODEON.

Portable Melodeon.



Nos. 1, 2 and 5.

Piano Style.



Nos. 6, 10 and 12.

Rosewood, Round Corners, Serpentine Mouldings.

THE ESTEY PERFECT MELODEONS

Are so well known, and their reputation so firmly established, that a minute description is unnecessary; they are finished in Walnut and Rosewood, and we spare no pains in making them PERFECT, as heretofore.

## PATENTED IMPROVEMENTS.

That we have invented and adopted more valuable improvements in REED INSTRUMENTS than any other house in the world, is evidenced by the fact that other prominent establishments after vainly endeavoring to depreciate, *have been driven to the scarcely more honorable course of imitating them*, and we have been obliged on several occasions to call to our aid the LAW to protect our rights. But let it be well understood that the credit for originality and superior excellence belongs to THE ESTEY ORGAN, and purchasers should beware of dealers who offer inferior instruments, possessing only some of the general features of the ORIGINAL and GENUINE ESTEY INSTRUMENT.

Among the many improvements we would call attention to

### THE PATENT VOX HUMANA TREMOLO.

This wonderful invention was perfected and brought out in the ESTEY ORGANS in 1865. It consists of a revolving fan placed just back of the Reeds, which, when set in motion, imparts to the tone a charming wave-like effect hitherto unknown in instrumental music. The control of this great discovery was at once secured by Letters Patent, and after four years of trial, the largely increasing demand for it attests the value of the invention and its appreciation by the public. Since its introduction by us, and its great success, other manufacturers have introduced various inventions aiming to accomplish the same result by different means, calling theirs by the same or similar names; they are, however, that old and dilapidated idea—the "Valve," "Clapper," or "Cut-off" Tremulant, and are little better than failures; and purchasers are cautioned against receiving the statements of interested parties who represent their so-called Tremolos, as the same or *nearly* the same in effect as ours.

After vainly endeavoring to decry this great improvement, a certain firm has been compelled to adopt it, paying a liberal royalty for the same, and are now advertising it as *their* new improved Vox Humana, patented by them. It is the old story of the cautious (?) man, waiting for bolder men to venture and achieve success, and then come in to share the fruits; in this case the fruit has to be well paid for.

Our *Vox Humana* entirely changes the reed-tone, giving it the sympathetic sweetness of the HUMAN VOICE; its gentle wave-like tones vibrate so melodious and pure that it never fails to enchant the appreciative listener; in fact it is the FIRST AND ONLY MECHANICAL REPRODUCTION OF THE HUMAN VOICE EVER GIVEN TO THE WORLD.

**The Use of the Tremolo.**—The finest effects of the Tremolo are produced in using it as a Solo Stop. On all SINGLE BANK ORGANS it should be used with the DIAPASON STOP; though in Organs that have the Harmonic Attachment or Vox Jubilante Stop, a fine effect is produced by using that in connection with the Diapason. On DOUBLE BANK ORGANS it is used ON THE UPPER BANK, and with the

DULCIANA STOP, though the taste and skill of the performer will lead him to produce beautiful effects by coupling other sets with it.

**The Vox Jubilante** is a new and beautiful stop, peculiar to the ESTEY ORGANS. The character of the tone is marked and wonderfully effective, giving a style of music hitherto unattained in instruments of this class. This is accomplished by an extra set of reeds, ingeniously arranged and peculiarly tuned, the patent for which Messrs. ESTEY & Co. have owned for a long time, and not until after long and careful experiment were they adjusted to meet this special and hitherto unsupplied want. It is considered by competent judges a great success, and is destined to create a great revolution in the manufacture of Reed Organs.

**The Patent Harmonic Attachment** is an octave coupler used on a single manual, and doubles the power of the instrument without increasing its size or number of reeds. Thus, by the use of this improvement, an Organ containing two sets of reeds, is instantly made equivalent to one of four; and a tri-reed equals an instrument of six sets of reeds, making the MOST POWERFUL instrument of its size yet known in this country.

**The Patent Manual Sub-bass** brings into use an independent set of large and powerful SUB-BASS REEDS, which are played with the ordinary keys and controlled by a stop. The manner in which this set of reeds is placed upon the air chamber increases the volume of tone at least one-third. This new and valuable invention requires no extra room, and has all the effect of pedal bass, and can be used by any ordinary performer. The invention is covered by three patents.

**The Patent Knee-Swell**, whereby the player has complete control over the instrument, obtaining a perfect CRESCENDO or DIMINUENDO, more beautiful than the Automatic Swell, or any other ever before used.

**The Patent Organ Bellows** greatly enhances the power and quality of the tone without increasing the size of the case.

**The Patent Reed Board**, whereby the tone is greatly improved, rendering it more like a Pipe Organ than is found in any other instrument. This important improvement is covered by two patents.

**The Estey Organs, with Pipe Organ Top.**—The great power and pipe-like tone of the ESTEY ORGANS have created a demand for an instrument which shall imitate the appearance, as well as the tone, of the pipe organ; and we are happy to announce to our friends and patrons, that we have now perfected new and beautiful gilt pipe-tops for three different styles of our Organs, which, for elegance of proportion, chasteness of style and beauty of finish, are unexcelled by anything in the market.

Churches which are unable to bear the expense of a pipe organ have here a beautiful substitute. The tone and touch are, without doubt, unapproached by any other reed organ in existence, while the style of case will prove an appropriate addition to the architectural beauty of any church, or the furnishing of the most elegant parlor.

## TESTIMONIALS.

THE FOLLOWING TESTIMONIALS FROM CELEBRATED ORGANISTS ARE AMONG HUNDREDS WE HAVE RECEIVED TESTIFYING TO THE SUPERIORITY OF OUR INSTRUMENTS WITH THEIR PECULIAR IMPROVEMENTS :

From WILLIAM A. KING, Organist of the Church of the Transfiguration, New York :

"GENTLEMEN: I have examined and tried your new COTTAGE ORGAN with unusual satisfaction. I think the smooth organ-like tone of the reeds vastly superior to anything of the kind I have ever played upon. I congratulate you also on the delicacy and extreme quickness of the touch, as well as the other improvements. The TREMOLO of your invention is, in my opinion, the crowning PERFECTION of that mechanical stop, and gave me complete satisfaction; the effect is fascinating; I could play on that one stop for hours without wearying."

From GEORGE W. MORGAN, Organist of Grace Church :

"GENTLEMEN: Your new invention for the Tremolo is something entirely new to me, and the effect produced is certainly the best I ever heard. It will form one of the most valuable inventions of the present day, and I shall certainly be one of the first to adopt it in any instrument I have command over."

From E. L. BAKER, Teacher of Music in Public Schools, Buffalo, N. Y. :

"GENTLEMEN: Having played and fully examined the extreme qualities and beauties of your COTTAGE ORGAN with the Vox Humana Tremolo, I am pleased to say it is the NE PLUS ULTRA of reed instruments. I am sure that its true merits will furnish you all that is satisfying in compliments and justice."

From GEORGE JARDINE, Organ Builder, New York :

"I recently had occasion to give my judgment officially on reed instruments, and am confirmed in the opinion then formed that ESTEY'S COTTAGE ORGANS are without a superior for 'exceedingly quick articulation and round tone'—the essential features in instruments of this class. I have also critically examined the new Vox Humana Tremolo, and am free to concede to it all the excellence claimed for it. In fact, it is the only Tremolo I have ever heard that is really worthy of the name."

From Rev. HERMAN C. BIGGS President of N. Y. M. A. :

"DEAR SIR: I am greatly pleased with the Vox Humana Tremolo of the ESTEY COTTAGE ORGAN, not only because of its novelty, but also and chiefly because of its perfectness. It is not merely the best that I have ever heard, but it is the ONLY mechanical reproduction of the tremolo of the human voice which has ever satisfied me. It deserves its name, and to say this sincerely, is to give it its highest commendation."

From C. & J. H. CDELL, Organ Builders, N. Y. :

"We accidentally saw one of your Organs in the St. Paul's M. E. Church, Peekskill, and its appearance induced us to try it. We were so much pleased with its touch and quality of tone that our former prejudices against such instruments completely gave way, and we have great pleasure in saying that they are the best reed instruments we have met with; the Tremolo is certainly very ingenious and beautiful, and well adapted to instruments of its class."

From C. B. SEYMOUR, Musical Critic of the N. Y. Times:

"An invention so simple and perfect as the Vox Humana Tremolo invented by R. W. CARPENTER, must commend itself to every one's appreciation. That it adds to the quality, humanity and sensibility of the tone, no one can for a moment deny. More than this, it gives character to what, in inferior instruments, is seldom more than a level, dry monotony of scale. It is vocal, which is the highest praise that can be bestowed on any instrument."

From WILLIAM A. JOHNSON, Organ Builder, Westfield, Mass.:

"I am happy to express my conviction that no Tremolo has yet been invented that will in any degree compare with this for beauty of effect. In fact, it seems to me to be absolutely perfect, leaving nothing to be desired."

From Professor L. O. EMERSON, of Boston:

"It redeems reed instruments from harshness, and makes them more sympathetic and beautiful. Hereafter, with the addition of your valuable patent, I shall enjoy the music of the Reed Organ."

From the Rev. Bishop SIMPSON:

"I am much pleased with the musical instruments which I purchased of you. The COTTAGE ORGAN combines sweetness and power in an unusual degree, and is quite a favorite in our family circle. The Piano is also an excellent instrument, and fully sustains your recommendations."

From the Rev. DANIEL WISE, D. D.:

"The COTTAGE ORGAN which I purchased of you gives the highest possible satisfaction. Its tones are full and sweet, combining much of the power of the organ with a softness peculiarly its own."

From ALBERT WOOD, Organist, Pianist and Composer:

"This is the most remarkable musical idea ever conceived. It completely enchants the lover of sweet sounds, and may be justly ranked among the most remarkable of modern inventions."

From JOHN FARLEY, First Tenor, Church of St. Francis Xavier, West 16th Street, N. Y.:

"By the use of your Vox Humana Tremolo, the performer can give expression to the softest feeling of saddened pathos, or the strongest emotion of intense passion. I would not for myself, nor would I for another purchase an instrument without this great improvement."

From CHARLES FRADEL, the eminent Pianist and Composer;

"Its beautiful effect cannot be written; it must be heard to be appreciated. I am of the opinion that no person of taste will buy an instrument without this great improvement."

From JOSIAH N. KING, Organist, D. D. C., La Fayette Place, N. Y.:

"After a number of trials and a critical examination of your Patent, I believe it to be the most perfect Tremolo effect extant, far surpassing anything of the kind I ever heard."

From WM. W. TANNER, Esq., East Acream, N. Y.:

"The instrument gives entire satisfaction. Yesterday we had it played by a first-rate organist, who pronounced it the best one he ever used or heard. The congregation was perfectly delighted. It is just the thing we wanted, and you have our thanks for sending us an instrument of such splendid tone. Any one hearing our organ once will buy no other."

## From the METHODIST:

"The Cottage Organ, though not taking more room than the Harmonium, has a power, sweetness, and variety seldom equaled. For the parlor its sweetness is remarkable; for the church it has a power more organ-like than anything we have seen."

## The following from the NEW YORK INDEPENDENT, October 11th, 1866:

"NOTES AT THE FAIR OF THE NEW YORK STATE AGRICULTURAL SOCIETY.—Floral Hall and Domestic Hall never before appeared so much like an Eden of delight as when every standing was occupied by enraptured listeners, drinking in the Heaven-born music of ESTEY'S COTTAGE ORGANS, which received the Gold Medal. I never want to hear another piano, if I can hear such an ORGAN with the Vox Humana Tremolo Attachment, which consists of a revolving fan placed just back of the swell of the organ, and which is put in motion by a pedal. There is no use in attempting to describe this prize instrument. Language fails in adequacy to convey a fair idea of its perfectly enchanting power. It must be heard to be appreciated. I saw old iron-sided Ajaxes, at Saratoga, wiping the unbidden tears, because the entrancing music not only charmed the ear, but sank into the very fountains of life."

## From the HOME JOURNAL:

"A NEW ORGAN OF SPEECH.—We all admire a grand Organ, (almost as much as we detest and abominate that peripatetic nuisance, a hand-organ,) but, then an Organ is so cumbersome and so costly—fit only for Churches and Boston Music Halls. Ah, no! we forget that modern contrivance, which comprises all the chief features of a Grand Organ, without any of its serious inconveniences—we mean that neat popular instrument, a Cottage Organ. Yet it is no simple thing, this Cottage Organ. It is the product of much mechanical skill and high musical thought, as is witnessed by its numerous varieties and styles, and by the constant improvements taking place in its construction. The ESTEY COTTAGE ORGAN is one of the *very best*. Its tones are rich, full and truly organ-like. The improvements combined in this instrument are many and peculiar. The Patent Harmonic Attachment, coupling the octaves, thus doubling the power without increasing its size. The Patent Manual Sub-Bass, bringing into use an independent set of large bass reeds, coupled to the manual and controlled by a stop; but above all the song, the voice given to this Organ by means of the Patent Vox Humana Tremolo. In this late improvement lies the great charm, the life, the soul of this Organ. An invention so simple and perfect must commend itself to all who delight in a 'concord of sweet sounds'. By its means the Organ can be made to sing—to all but speak. It is the only real tremolo in existence and more closely imitates the *human voice* than any invention yet discovered."

## From the SPRINGFIELD REPUBLICAN:

"The Masons of this city have purchased, for the use of the different bodies that meet in Masonic Hall, a fine reed organ, from the manufactory of J. ESTEY & Co. A peculiar and admirable feature of this instrument is the Vox Humana Tremolo, recently invented and patented. Tremulants are usually in Pipe as well as Reed Organs, a clattering, superfluous, unmanageable nuisance; offensive to a correct taste and undesirable in every way. This one, however, is as beautiful as the others are worthless; being under perfect control as to rapidity, its delicate pulsations appeal to the listener, with a power and pathos impossible to resist."

## From the NEW YORK EVENING EXPRESS:

"A COTTAGE ORGAN WITH A HUMAN VOICE.—We live in an age of music. In no period of the world's history has the 'melodious art' been more widely, perhaps more wisely, appreciated and studied than in our own time. The concert has become an institution, the opera has attained the position of an essential to civilization; we can boast of Rossini, and Auber, and Verdi as composers, and Listz, Gottschalk, Thalberg, Sanderson, Mills, Heller, and Morgan as instrumental performers, while every house in our midst has its 'piano,' and all our churches, and a goodly proportion of our private dwellings, also, are blest with that finest of musical instruments, *The Organ*. The only serious objections that have



ever prevailed as to the general use of the Organ have been its size and its cost; but in the progress of recent improvements these objections have been altogether obviated. Under the names of Melodeons, Parlor Organs, Cabinet Organs, Cottage Organs, etc., the main musical features of the organ have combined with less than the average bulk and expense of a piano. In consequence 'Cottage Organs' are now, in musical circles, as it were 'the rage.' Among the most popular (and deservedly so) of Cottage Organs ranks the ESTEY ORGAN. This instrument is what it professes to be, an *organ*; it is *not* a bogus piano, nor a hybrid organ, nor an instrument which in trying to combine the excellencies of both, falls short of the chief merits of either; but is simply an organ, reduced in size, but equal in other respects to the best of its class. The Estey Cottage Organs are remarkable alike for the sweetness and power of their tone, while in point of clearness of sound they have no superiors. But their great especial feature is the new patented improvement known as the Vox Humana Tremolo. This is a simple fan-like arrangement, which is put in motion by a pedal, and which imparts to the music a tremolo admitting of all gradations of swell and tone, having in fact *almost the expression of the human voice*, and closely imitating it—being in short the best tremolo ever attached to a musical instrument.

From the COMMERCIAL ADVERTISER:

"One of the very best of its class, embracing the Cottage, Boudoir and Harmonic Organs, whether in the American or Foreign Musical Market, is the instrument known as the Estey Organ. It embraces many valuable improvements found in no others, but the *feature* of the Estey Organ is the recently patented Vox Humana Tremolo. This, like all other valuable inventions, is simple, consisting of a revolving fan, which, in motion, imparts to the tone a tremulous effect, closely imitating the human voice—more closely than any other invention yet known to the musical world. It changes the reed tone, giving much of the sympathetic effect of the human organ. It can be modified, increased or lowered at will, and affords really a magnificent tremolo."

From JAS. A. DAVIS, Prof. Nat. Science, Emory & Henry College, Va.:

"The ESTEY ORGAN No. 35, with the improvements, purchased of you last spring, comes fully up to your representations in its performance. It is a favorite from which we could scarcely be induced to part."

From E. BURNETT, Supt. D. S. & S. College, Baltimore:

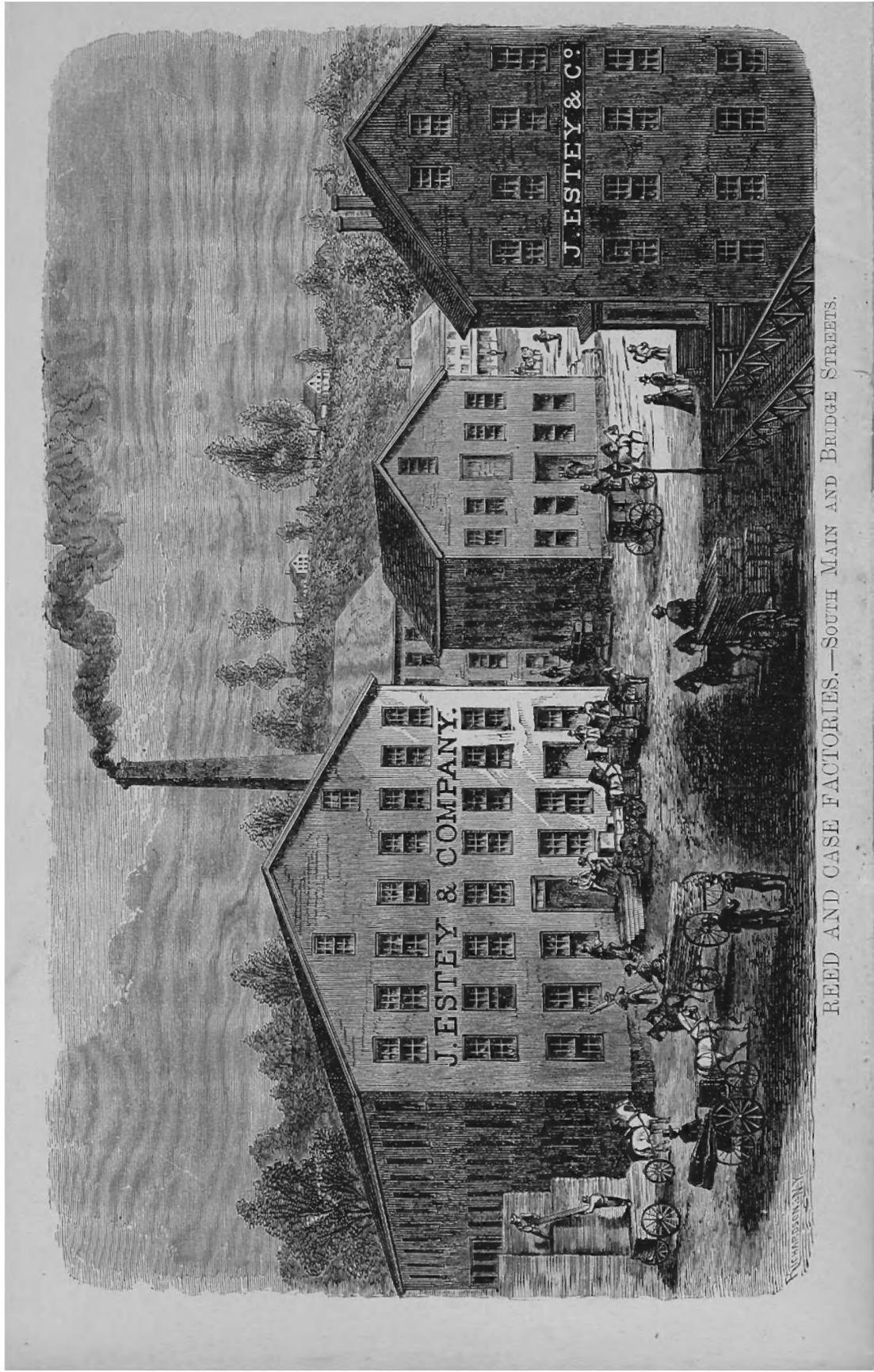
"It affords me great pleasure to state that the Cottage Organ obtained from you some months since has far exceeded our expectations. It is a perfect *charm*, possessing at once the sweetest and deepest tone, and adapted to the widest range of music. In my opinion the ESTEY ORGAN surpasses all others. I shall recommend it everywhere."

From Rev. S. V. LEACH, Pastor Fayette St. M. E. Church, Baltimore:

"The 'ESTEY ORGAN' purchased from you recently charms all the lovers of music who perform on it. During the last four years I have used Parlor and Cabinet Organs made by other celebrated makers, but in my judgment the ESTEY is superior beyond comparison in *power, brilliancy, and resources* for various effects. The Vox JUBILANTE is especially admired. The instrument you have furnished, encased as it is in rosewood, is one of the most beautiful I have ever seen. I take great pleasure in commending the ESTEY ORGAN most cordially to those desiring to secure instruments which will give them increasing satisfaction."

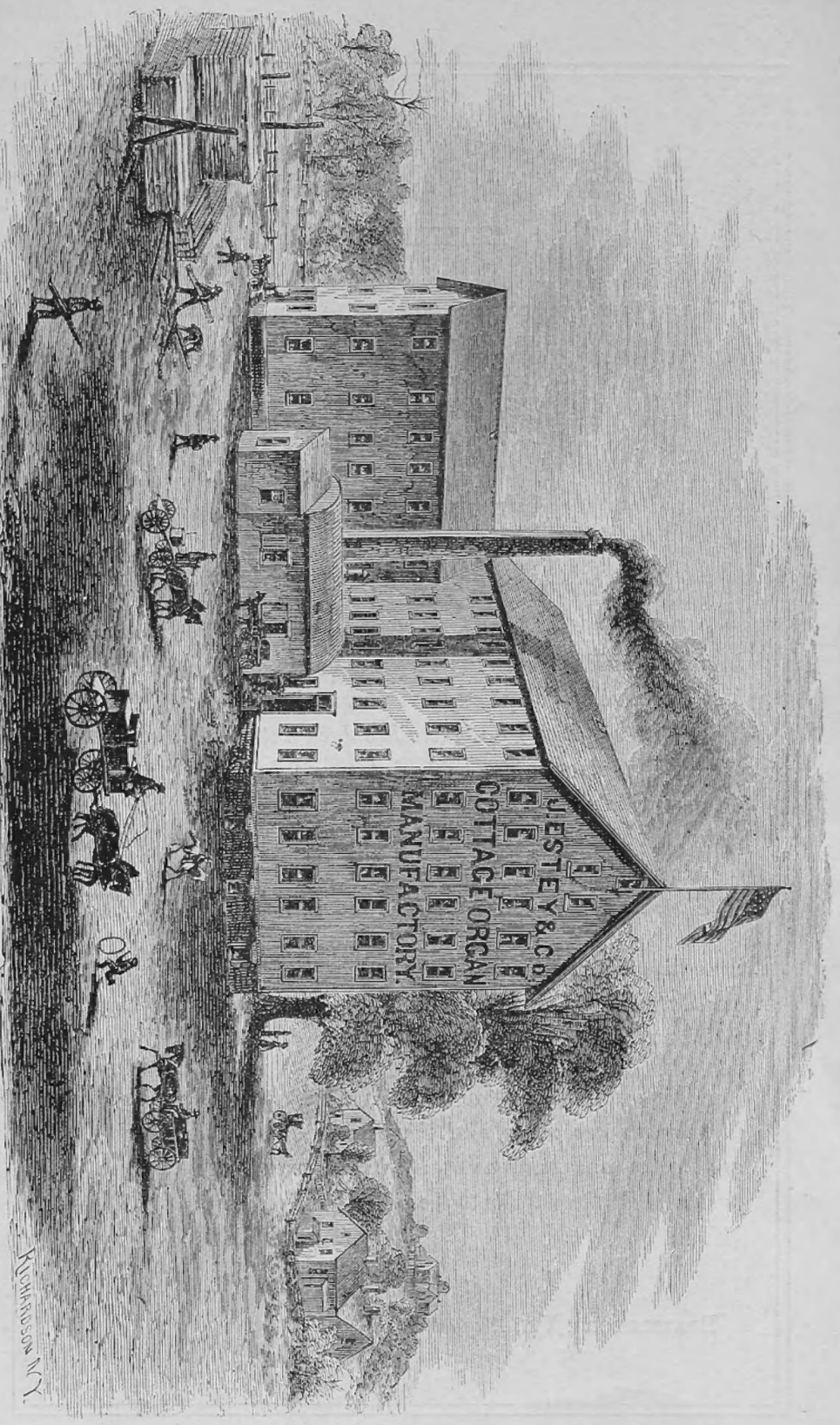
From Rev. T. J. WYATT, Rector P. E. Church, Millstown, Md.:

"I have no hesitation in saying your instruments command my unqualified admiration. In small compass, and at a comparatively small cost, they afford the best substitute for the Grand Organ I have ever seen."



REED AND CASE FACTORIES.—SOUTH MAIN AND BRIDGE STREETS.

FINISHING FACTORY AND OFFICE—FLAT STREET, BRATTLEBORO, VT.



Richmond N.Y.

J. ESTEY & COMPANY,  
BRATTLEBORO, VT.

SOLE MANUFACTURERS OF THE ORIGINAL AND GENUINE

**Cottage Organs.**

CAUTION.

*As many firms are advertising a reduction of price, it behooves the public to examine carefully what they buy. There has been no reduction of prices, and cannot be so long as labor and material are so high; but there has been introduced a CHEAPER class of instruments, made of what would be refuse material in the manufacture of first class instruments, and these are sold cheap, the better class of goods remaining the same. Possessing the most EXTENSIVE FACILITIES for the manufacture of Organs, we allow no firm to undersell us in same grade of goods.*

*We are now proceeding against parties for infringement of our Patents, and we intend hereafter to protect our rights to the fullest extent.*

*We own and control the many patents under which our instruments are made, and the trade marks under which they are known and sold, and any infringement of them by other parties make them liable to the penalties of the law.*

J. ESTEY & CO.

BRATTLEBORO, VT., August 1, 1869.